

SHORT SKIRT TUNICS OF CONTRASTING MATERIAL WORN AT FINAL RACE MEETS

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THE race meets of the Paris fashionable season are over. Many and varied are the fashion details that have been brought out or popularized at them.

A striking dress of ivory satin worn by an equally striking woman at one of the last fashionable meets is No. 1, and is a good example of the new fad of the odd little wired petticoat tunic over a dress of contrasting color. In this case the tunic is of gray chiffon and it is held to the skirt by the wide swathed black meteor sash, which is lined with white. The chiffon is repeated as cuffs, and there is an outlining satin ribbon defining the filmy neck frill that follows the deep décolleté. The inevitable cluster of pink

roses is worn thrust into the belt. The hat, too, is typical of the new shapes, small and well pulled on to the head, exposing the flat coiffure at one side. Black satin slippers and a watered silk sunshade finish off a costume that is new, original, artistic and striking without being loud.

Another frock, No. 6, is one of those charming creations made of the "communion muslin" that created such a favorable impression at the races. This one is delightfully simple and has some details that lift it far above the ordinary model. Instead of hemmed edges there are narrow overbinding bias bands of white satin. This original touch gives that desirable and expensive simplicity that makes the humblest fabrics fit for fashion's favorites.

An odd little frock, No. 5, thoroughly

"race course," is that of accordion pleated mousseline de soie, printed in Pompadour colorings, blue predominating. It is posed over blue chiffon and combined with a matching pastel blue chiffon sash that is so deep as to give a tunic effect. The lower part of the sleeves is draped and of the pastel chiffon. A froth of filmy frills borders the décolleté and black velvet berries are thrust into the sash top. Swathed blue tulle and chiffon compose a turban, surmounted by paradise plumes, which caps closely the head.

Quite in opposition to this is the tilleul, green taffeta frock, No. 10, draped as to skirt, décolleté as to waist, but having a

decidedly unusual sash of the taffeta. It mounts very high in a point at one side only and drops in two tags on the other side and is embroidered in a massed flower and leaf design in two tones. Another accordion pleated skirt pictured, No. 4, is combined with a Greek shawl drape in two tones of blue crepon, with embroideries. An elaborate dome parasol is carried, of lace, brocade and pleated silk.

Lingerie robes are combined especially this season with Cluny lace and one seen had a fashionable little skirt tunic of contrasting black tulle added, held on by a wide black velvet belt that fell in one

long fringed end in the centre front. Showing beneath in the panel opening was a little under tunic of pleated black chiffon. This is indeed lingerie up to date. A black satin hat faced with white and a black arm bag completed the costume. Another lingerie lace robe, No. 2, shows clever bretelles of satin that extend under and below the white belt. A lovely white lace bag is carried and a small black velvet hat is worn. In the same group was a delightful little taffeta suit, No. 7, with a Spencer coat. A white bag and a black velvet hat are accessories. A black and white dress, No. 9, and a white and black dress, No. 11, show respectively draped and gathered simplicity. The draped dress has a large, soft, artistic white satin collar opening wide enough to show the new inside fichu.

The white crepon frock has a U shaped décolleté outlined with black tulle frills; the U is filled with narrow white lace frills following the décolleté movement. Double black tulle frills replace cuffs and a broad sash belt fastens in a big chou at one side of the front.

Another of the contrasting skirt tunics, No. 8, is made of gold lace and worn over an old blue satin dress. With this a very full fluted tulle boa is worn and the odd hat, all crown, is ribbon sashed and has one of the new butterflies of wired tulle on the front. No. 3 typifies the new short coat of afternoon tailored suits. Flounced dresses, both in the communion muslin and mousseline de soie, were plentiful at these last races, and a white mousseline de soie dress with a lace tunic, fur edged and wired so that it was distended like a veritable lampshade, worn by a brunette beauty, was quite out of the ordinary. A black velvet niche shape adorned with paradise and a single crimson rose thrust into the belt made an ensemble that was all that was delightfully "dernier cri."